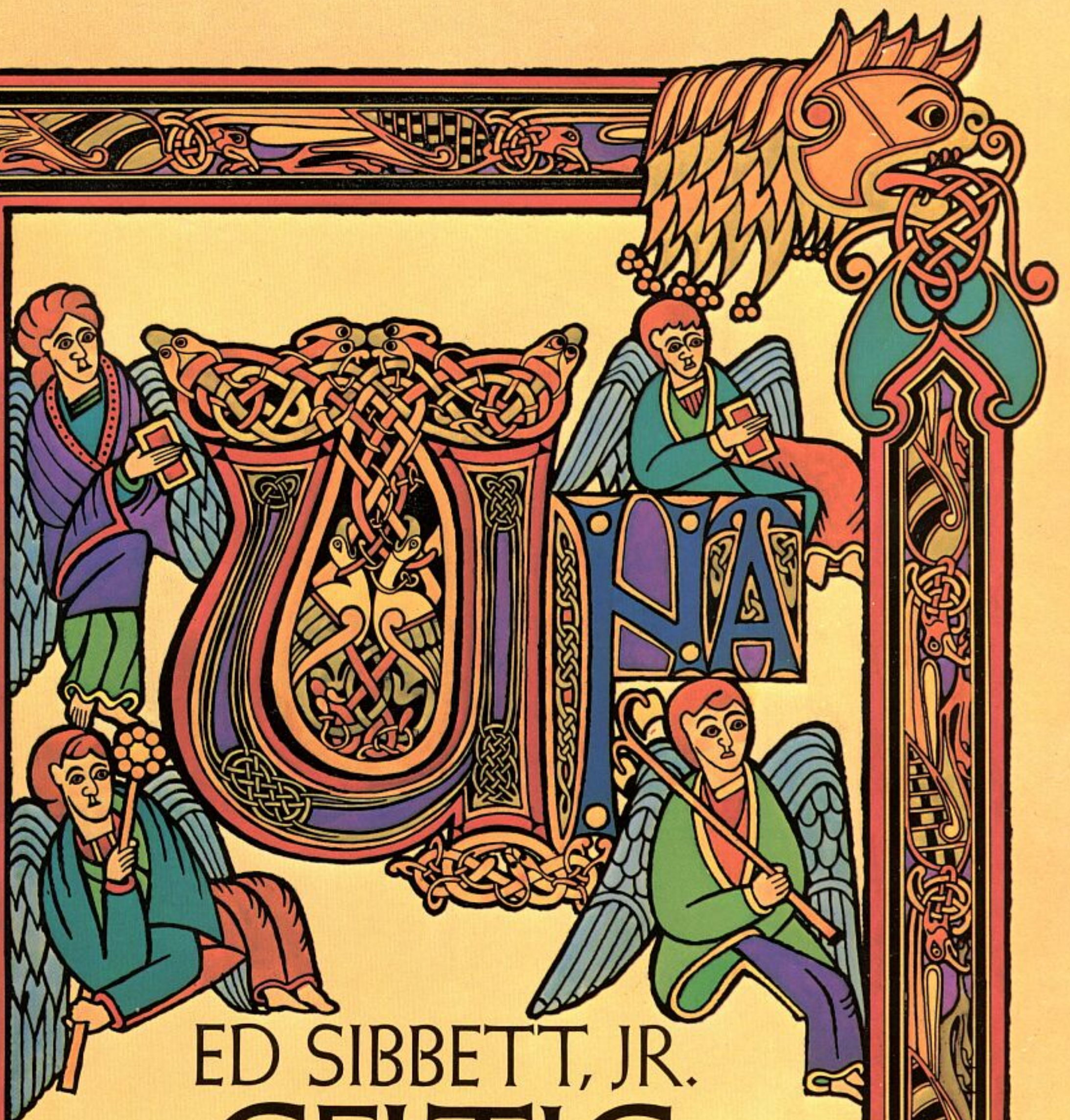
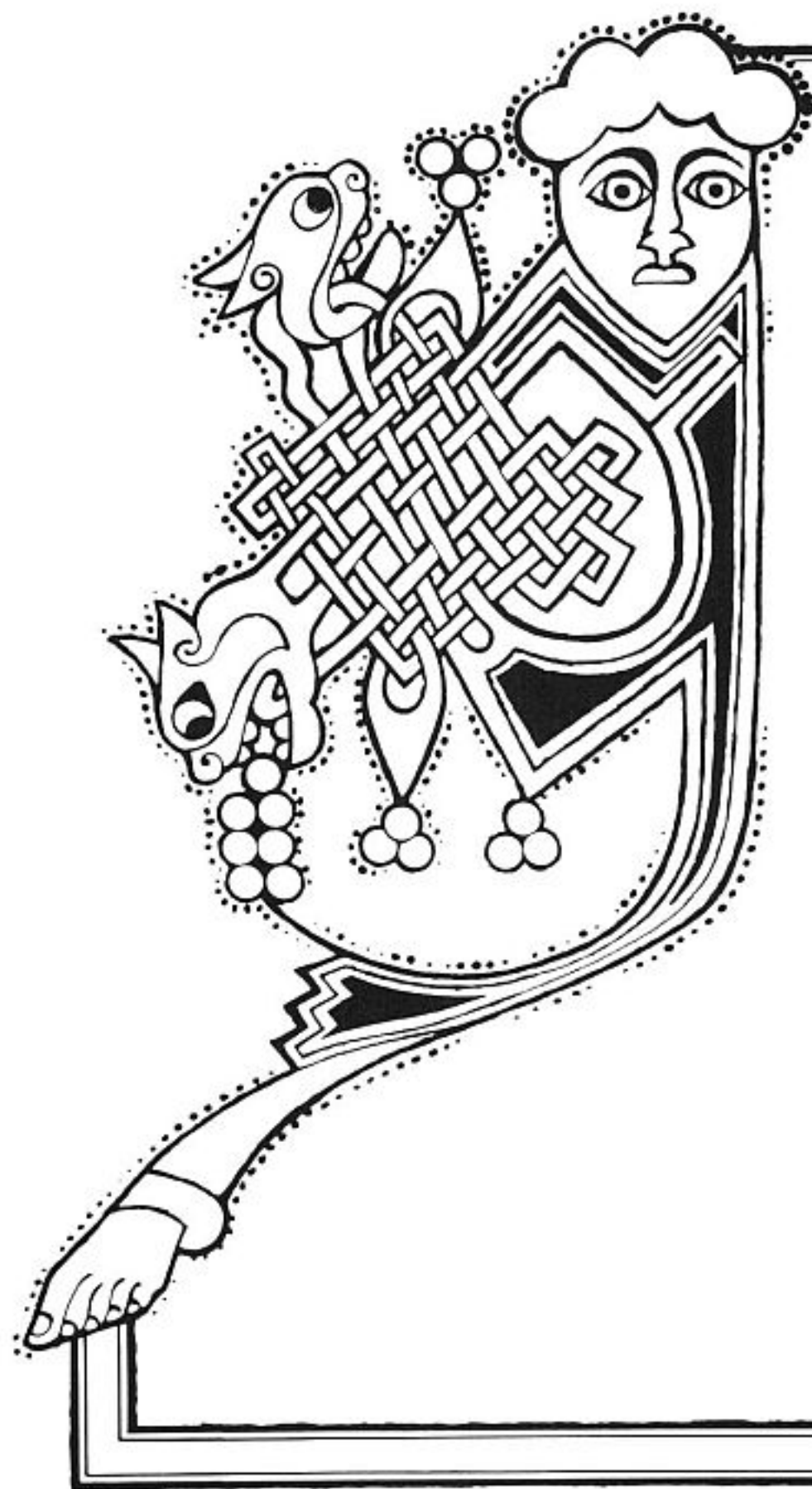




ED SIBBETT, JR.
CELTIC
DESIGN
COLORING BOOK





celtic design COLORING BOOK

by
Ed Sibbett, Jr.

Dover Publications, Inc., New York

publisher's note

The pictures in this book are based on ancient illustrations and calligraphy from famous Celtic illuminated manuscripts. Celtic, or Hiberno-Saxon, painting was a fusion of native styles, of Germanic motifs brought to Ireland by invaders from the North, and of Near Eastern conventions carried there by a succession of Christian missionaries and pilgrims. From the East came the use of carpet pages, purely decorative leaves without text, and full figures to symbolize the Evangelists, St. John, St. Luke, St. Mark and St. Matthew. The Northern influences are found in the interlacing geometric and animal figures, spirals, whorls and ribbons—all raised to a high degree of intricacy and beauty by the Celtic artists. These manuscripts were executed by monks attached to the great Irish monasteries, which spread Christian and worldly learning throughout Ireland, Scotland, Northern England and as far away as parts of France and Italy.

Three important surviving Celtic manuscripts serve as sources for these renderings—the Book of Durrow, the Gospels of St. Willibrord and the Book of Kells. The Book of Durrow, written about 680 A.D., is the earliest illumination of all four gospels in a single volume. It shows the first examples of animal interlacing and contains some carpet pages. The manuscript is now in the Library of Trinity College, Dublin. The Gospels of St. Willibrord is slightly later, about 690 A.D. While it lacks carpet pages, interlaced animal borders are more frequent. The stylized full-page Evangelists' symbols are extremely powerful. This manuscript is now in the Bibliotheque Nationale, Paris.

The Book of Kells is the most famous example of Celtic manuscript art. It was executed sometime in the late 8th or early 9th century A.D. The wealth of decoration on nearly every page makes this manuscript unique. The abundance of interlacing animal, vegetal and human designs marks it as the crowning achievement of Hiberno-Saxon art. The manuscript contains the four gospels, a preface, summaries, reference tables and a glossary of Hebrew names. Decorative initials, carpet pages, portraits of the Evangelists and scenes from the life of Christ are vividly illuminated in rich colors. The manuscript is now in the Library of Trinity College, Dublin.

All these Celtic manuscripts were written in Latin, using the Irish script, on vellum made from either calf or sheepskin. The earlier books of Durrow and St. Willibrord have a limited number of colors, which were prepared from powdered minerals such as lead and copper mixed with a binding agent of vinegar or egg. Bright yellow, red and green predominate. The monks who wrote the Book of Kells employed a greater number of shades—white, red, yellow, green, blue, indigo, pink and purple. You will be working in the same way as these old Celtic masters by filling in the intricate outlines with patches of subtle or bright color to create your own works of art.



1. Decorative initial U surrounded by four angels. Latin text "una autem sabbati ualde de lu[culo]" means "Now upon the first day of the week, very early in the morning" from Luke 24:1. Book of Kells.



2. Decorative initial N beginning summary of Gospel of St. Matthew. Preliminaries.
Book of Kells.



3. Imago Leonis, the Lion, symbol of St. Mark. Gospels of St. Willibrord.



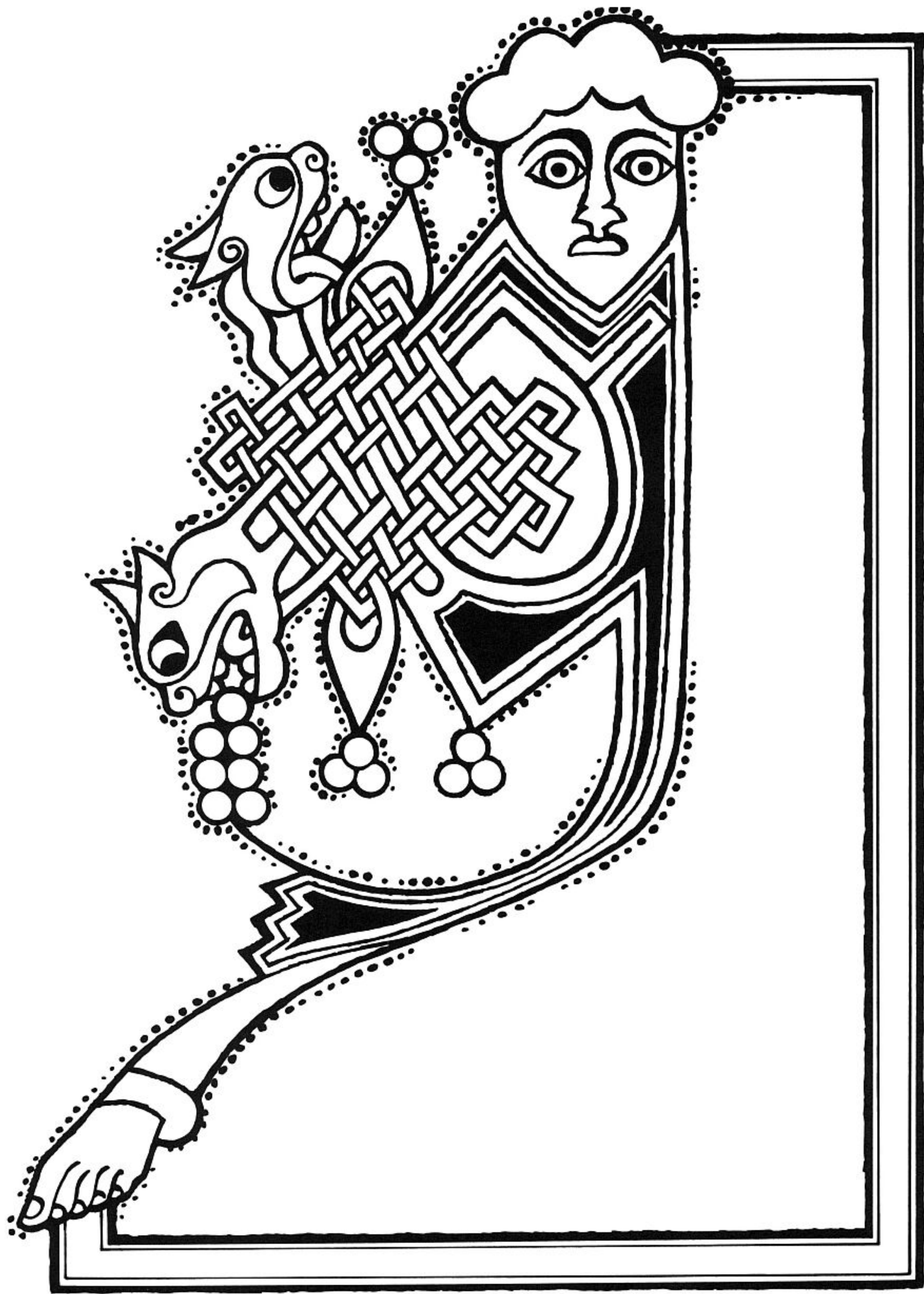
4. The Man, symbol of St. Matthew. Gospel of St. Matthew. Book of Kells.



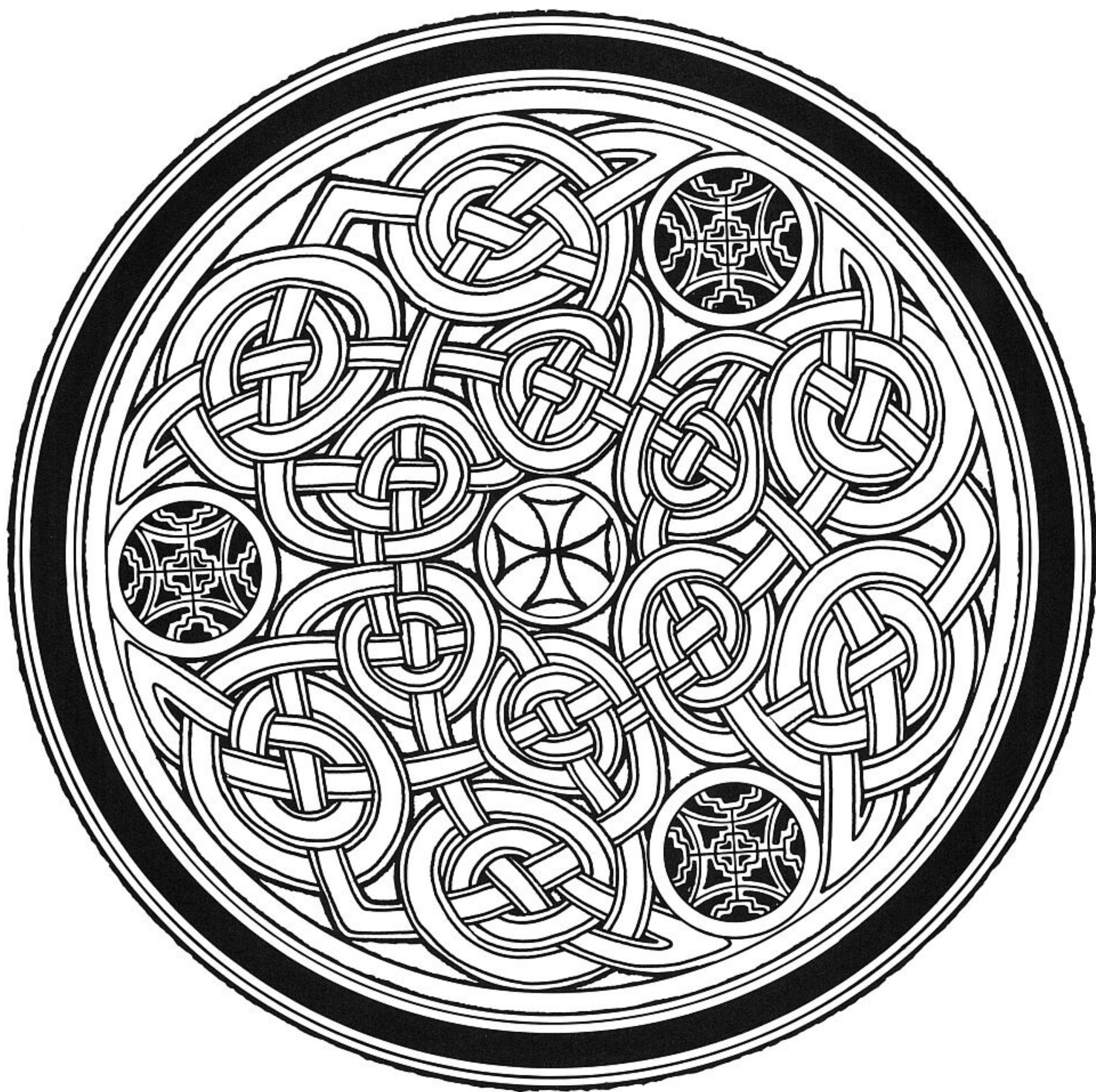
5. The Lion, symbol of St. Mark. Gospel of St. Matthew. Book of Kells.



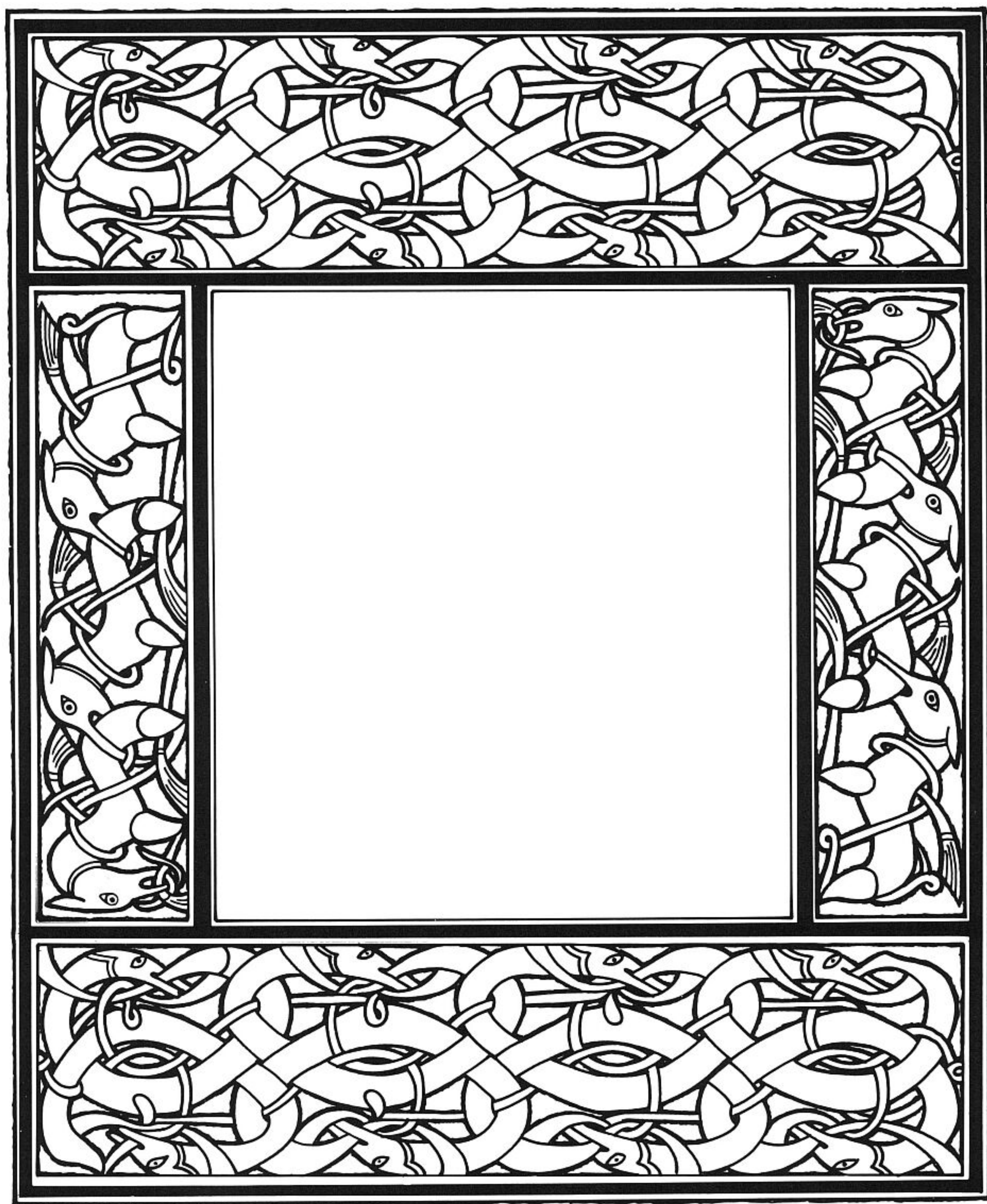
6. Decorative initials of man fighting a monster forming the word ET, and serpent text decoration. Gospel of St. Matthew. Book of Kells.



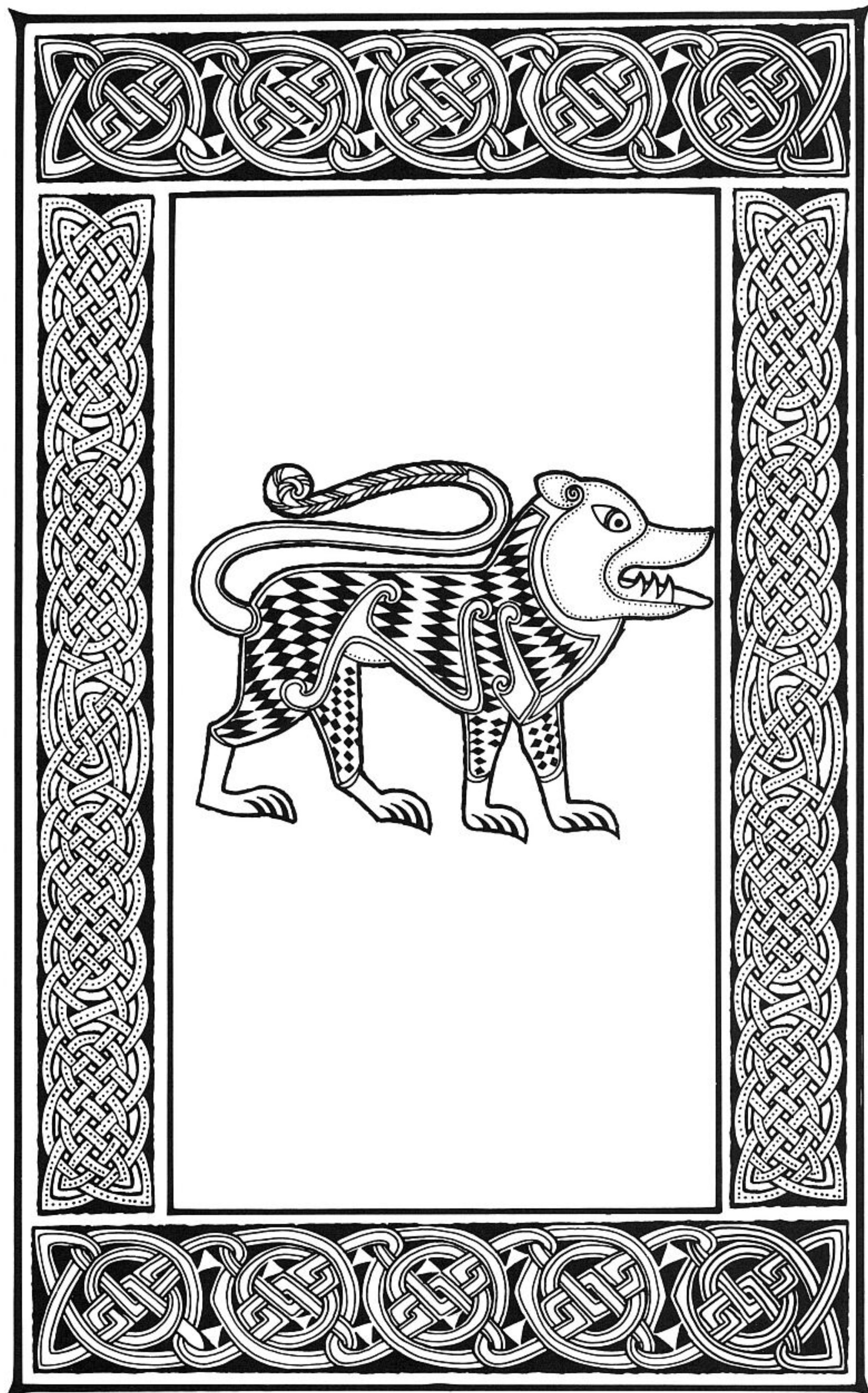
7. Decorative initial Q of man's and lions' heads. Gospel of St. Matthew.
Book of Kells.



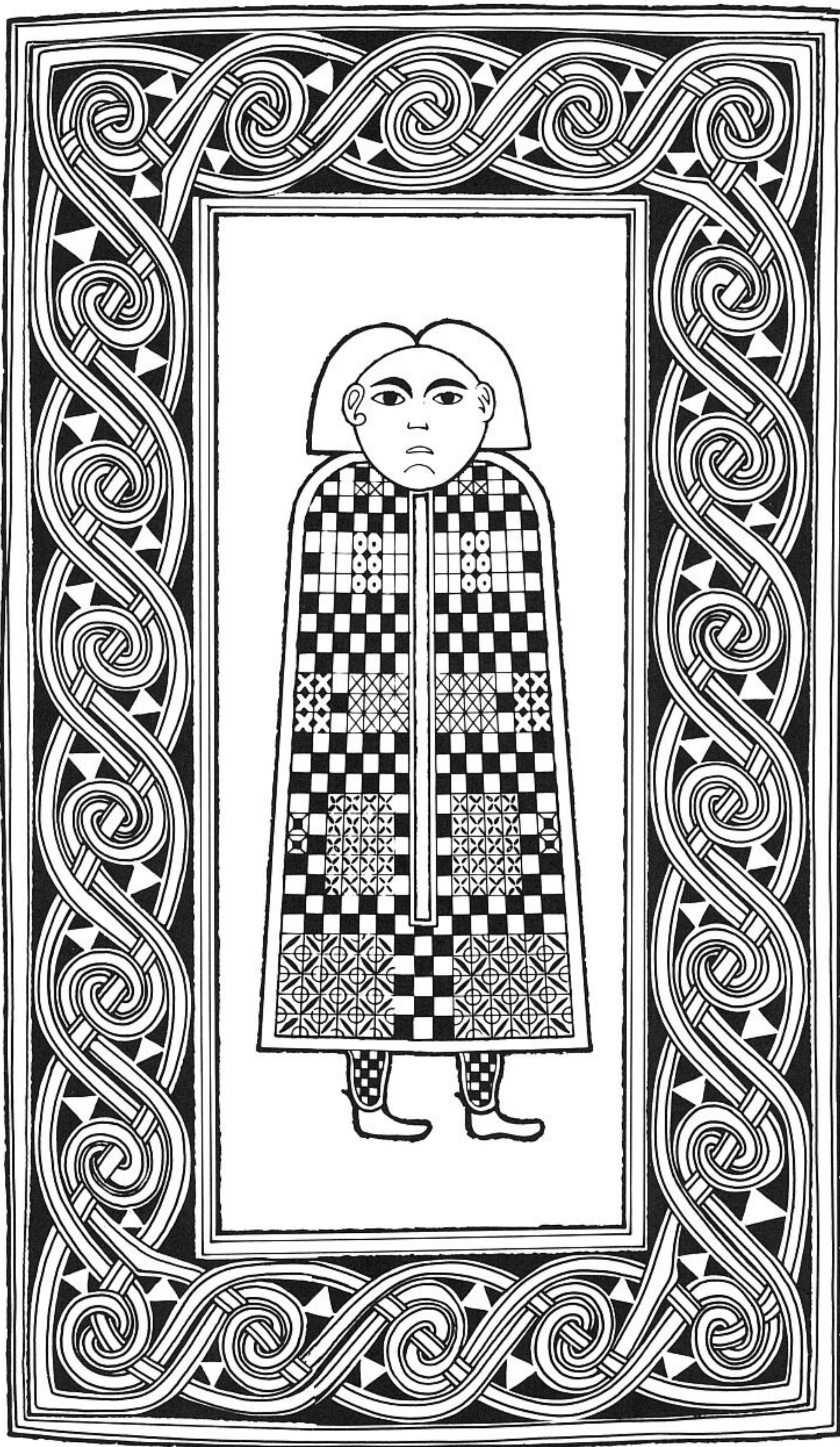
8. Decorative medallion with interlacing ribbons and four inscribed disks. Gospel of St. John. Book of Durrow.



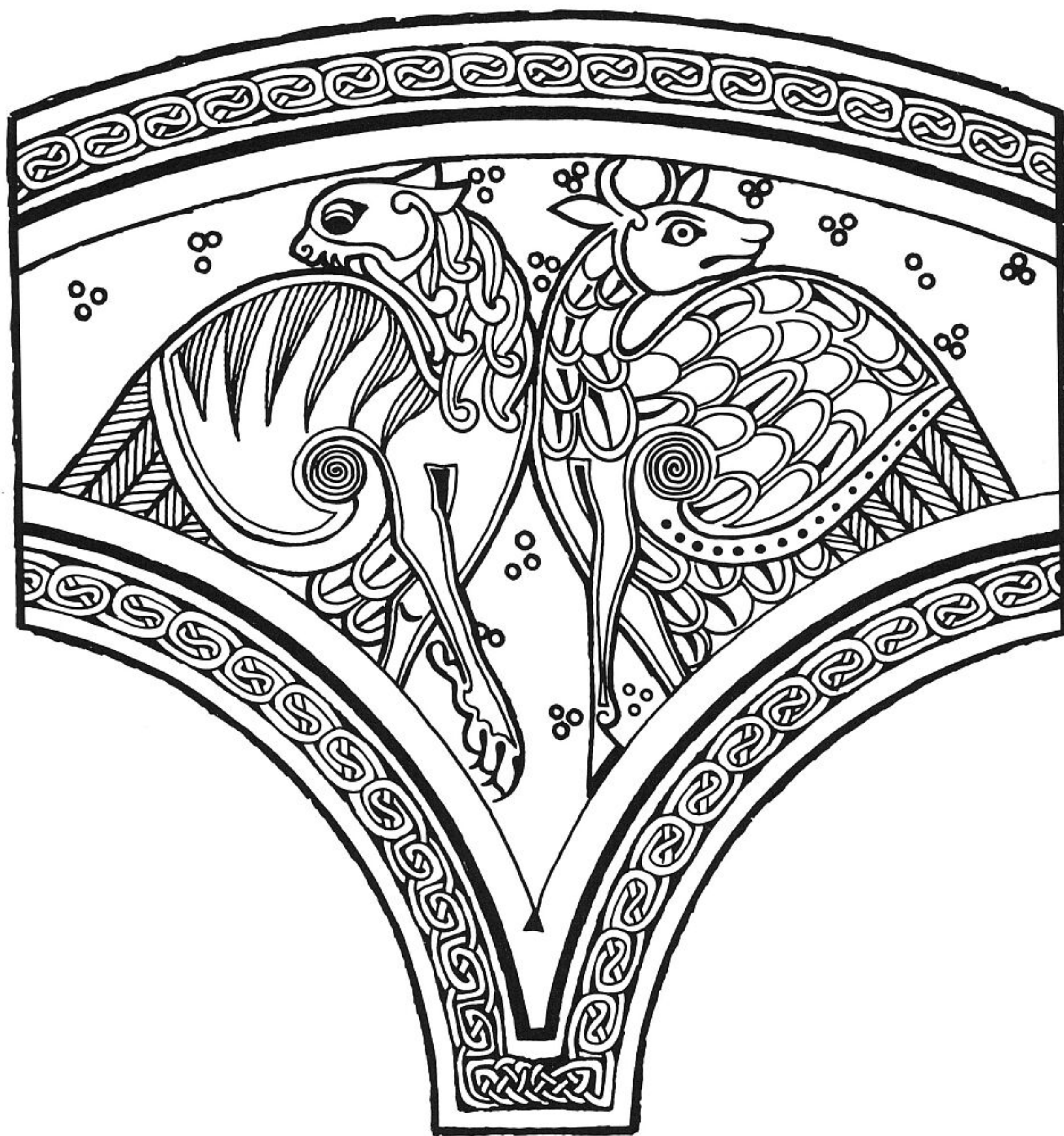
9. Decorative border of interlacing dogs and serpents. Gospel of St. John.
Book of Durrow.



10. The Lion, old symbol of St. John. Book of Durrow.



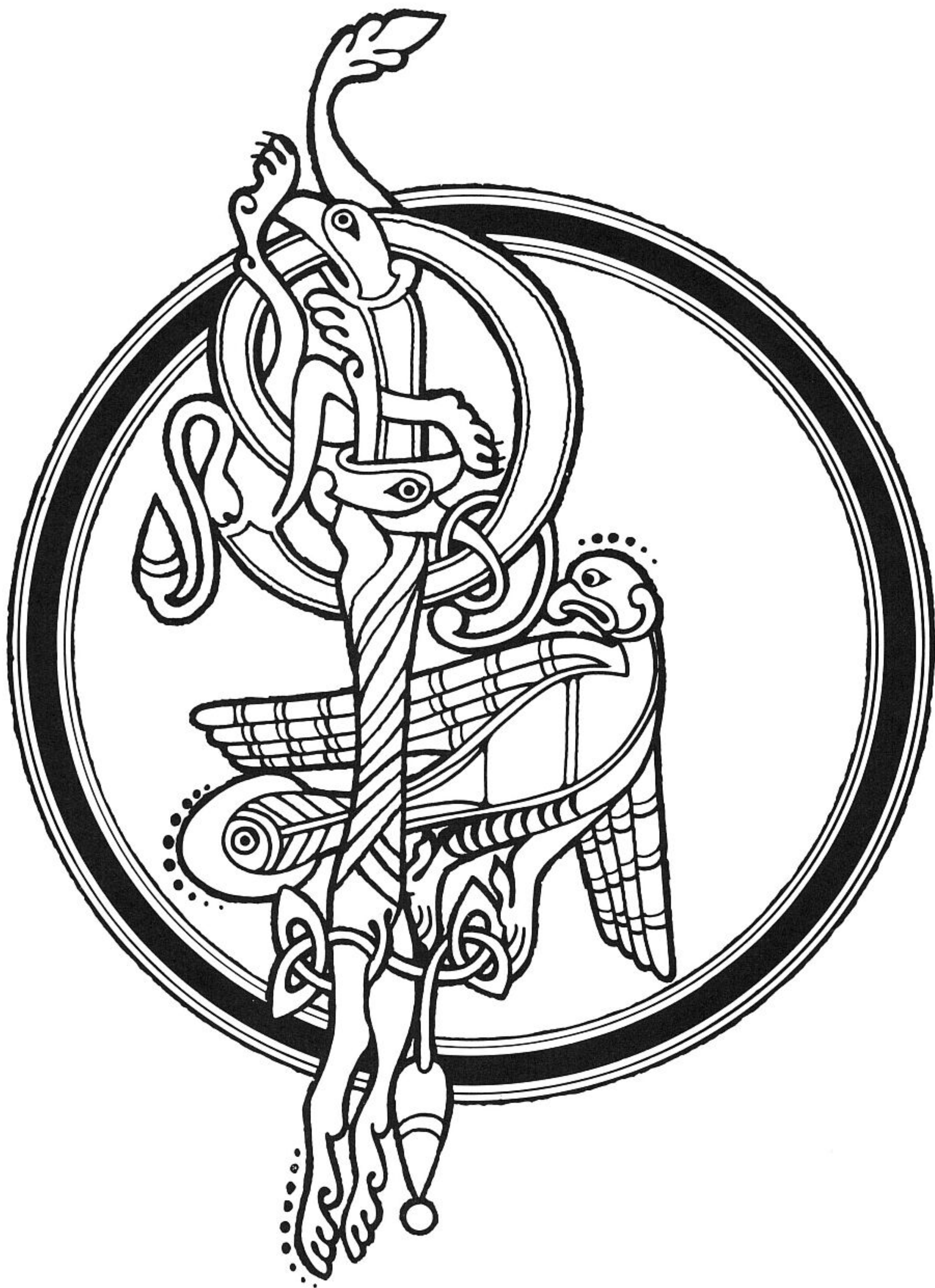
11. The Man, symbol of St. Matthew. Gospel of St. Matthew. Book of Durrow.



12. The Lion, symbol of St. Mark, and the Ox, symbol of St. Luke. Preliminaries.
Book of Kells.



13. The Ox, symbol of St. Luke. Gospel of St. Mark. Book of Kells.



14. Decorative initial P of intertwined birds and animals. Gospel of St. Luke.
Book of Kells.



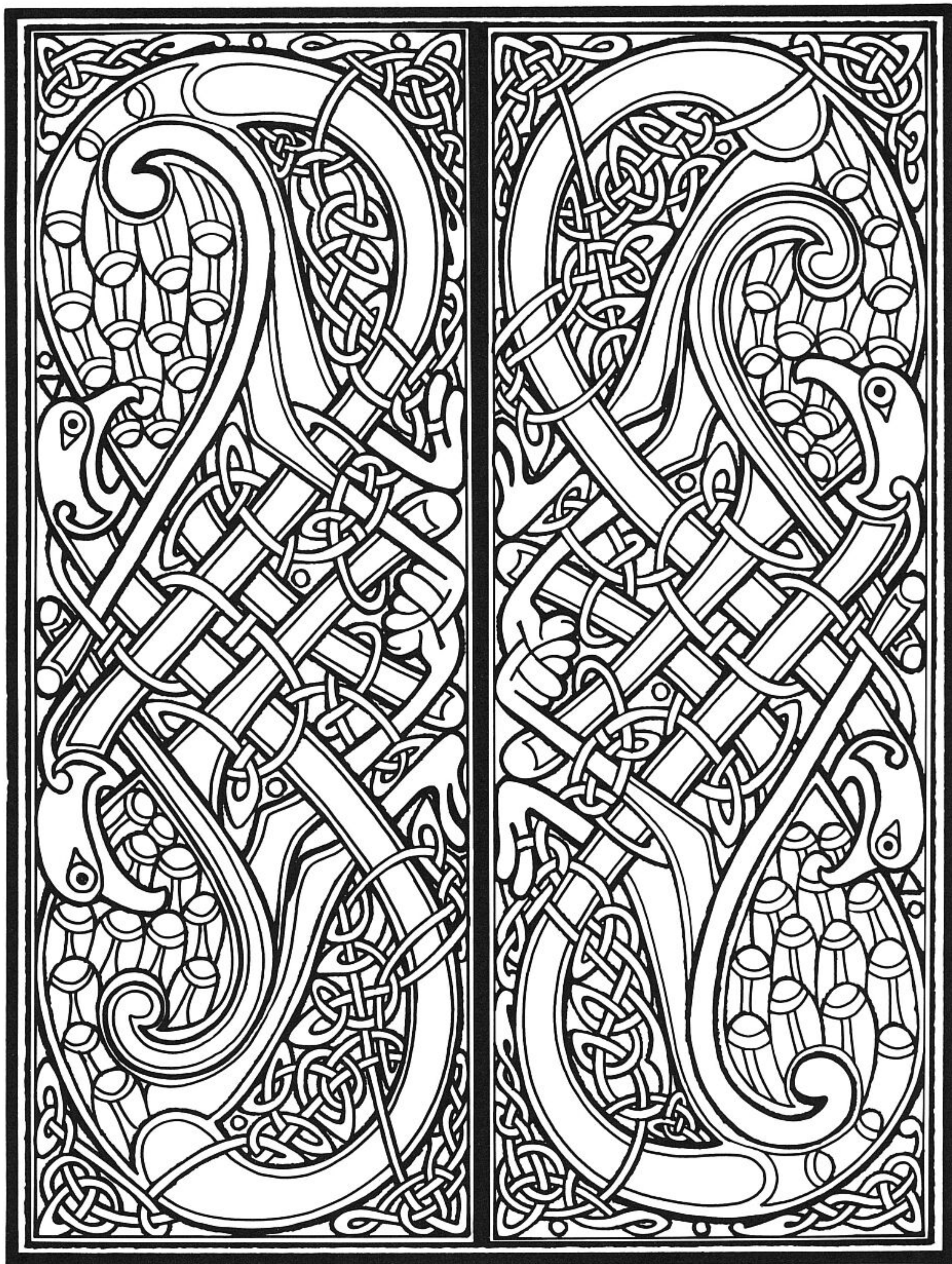
15. Decorative initial P of intertwined animals. Gospel of St. Matthew.
Book of Kells.



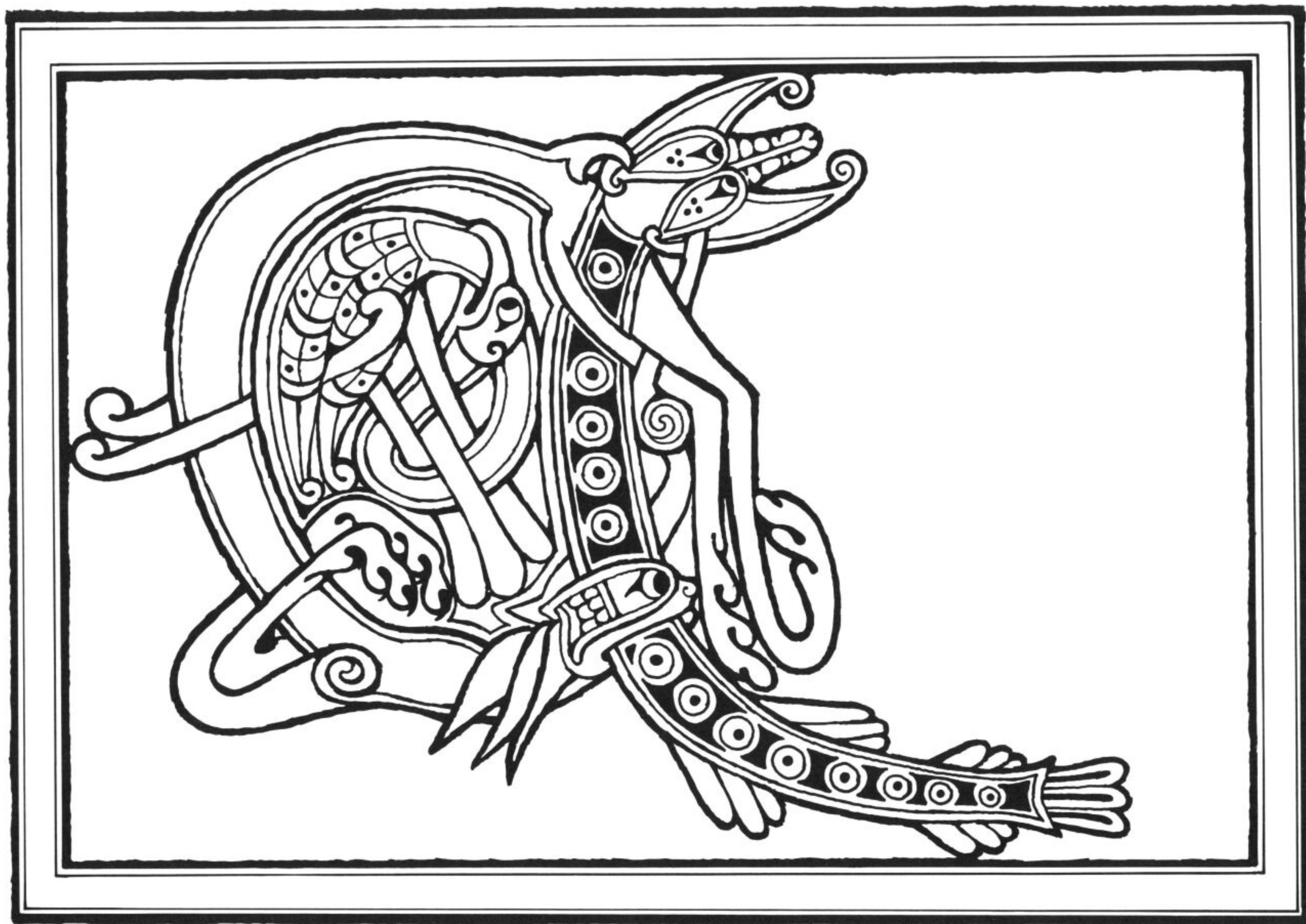
16. Decorative letters of man fighting monster, forming the Latin word "tunc," meaning "then," and animal text decoration. Gospel of St. Matthew. Book of Kells.



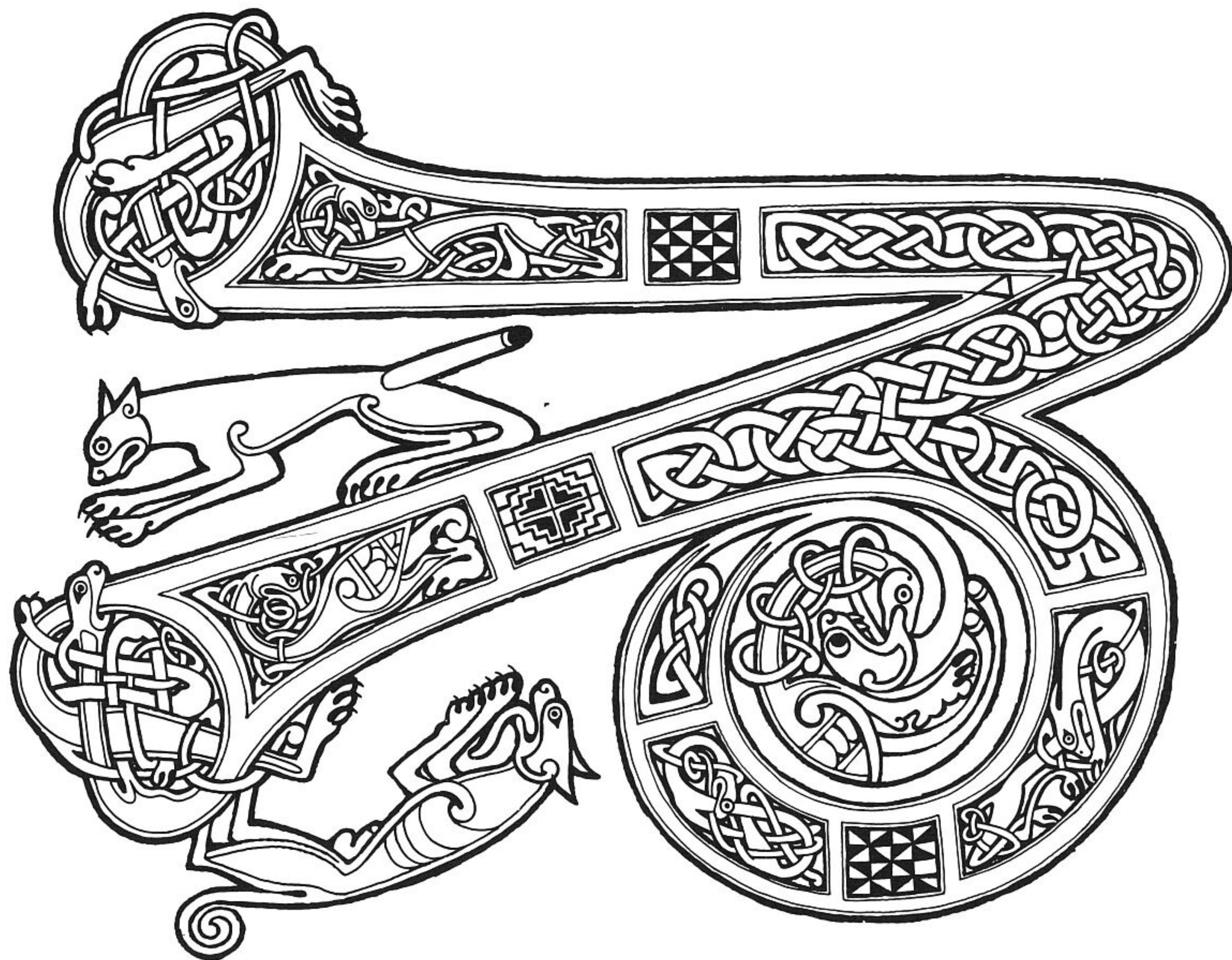
17. Portrait of St. Matthew. Gospel of St. Matthew. Book of Kells.



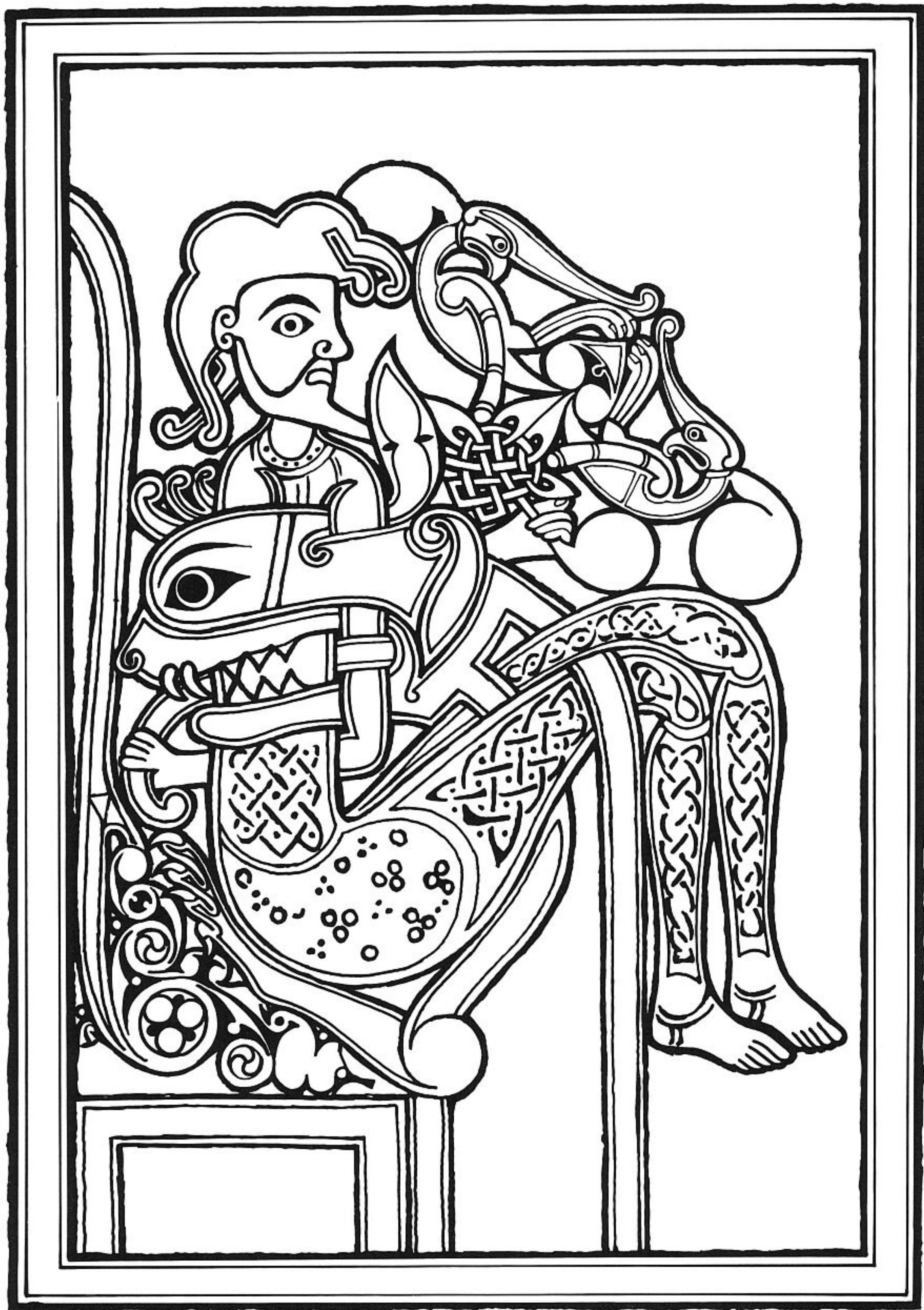
18. Decorative panels of interlacing birds. Gospel of St. Luke. Book of Kells.



19. Decorative initial A of intertwined animals. Gospel of St. Luke. Book of Kells.



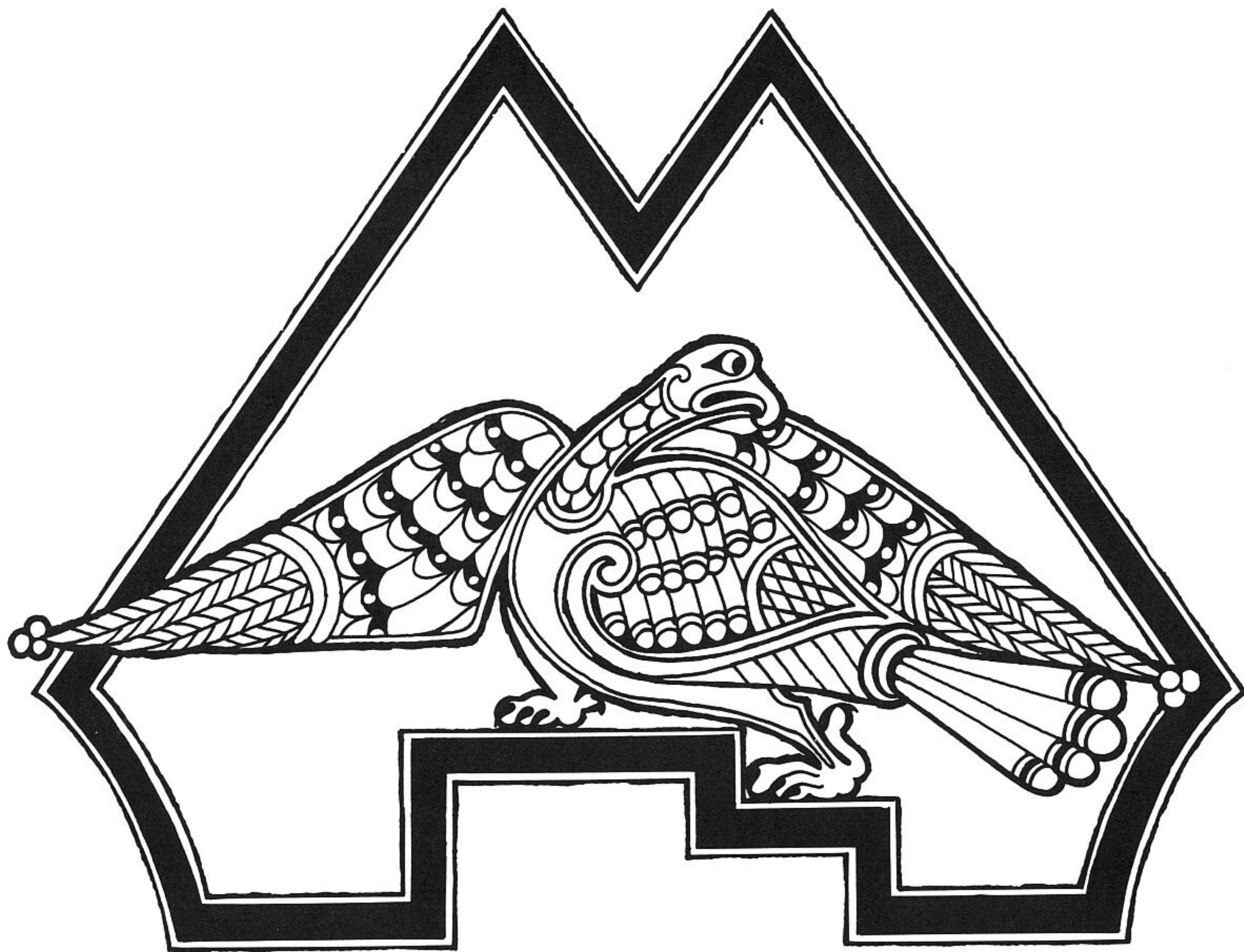
20. Decorative initial Z of interlacing animal and geometric designs. Preliminaries.
Book of Kells.



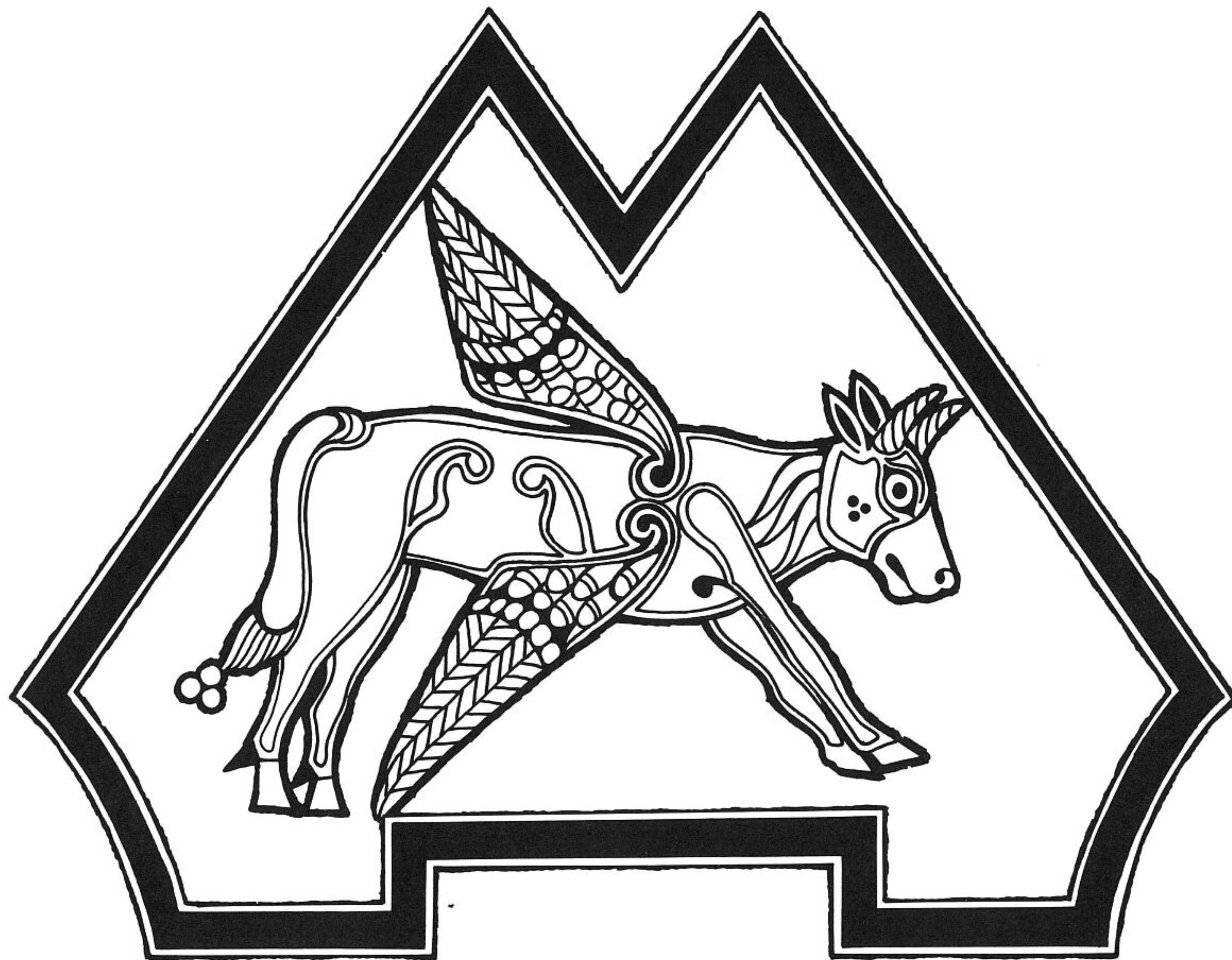
21. Detail of decorative initial of man grappling with beasts. Gospel of St. Mark.
Book of Kells.



22. Decorative initial T of four-legged animal. Gospel of St. Matthew. Book of Kells.



23. The Eagle, symbol of St. John. Gospel of St. John. Book of Kells.



24. The Ox, symbol of St. Luke. Gospel of St. John. Book of Kells.



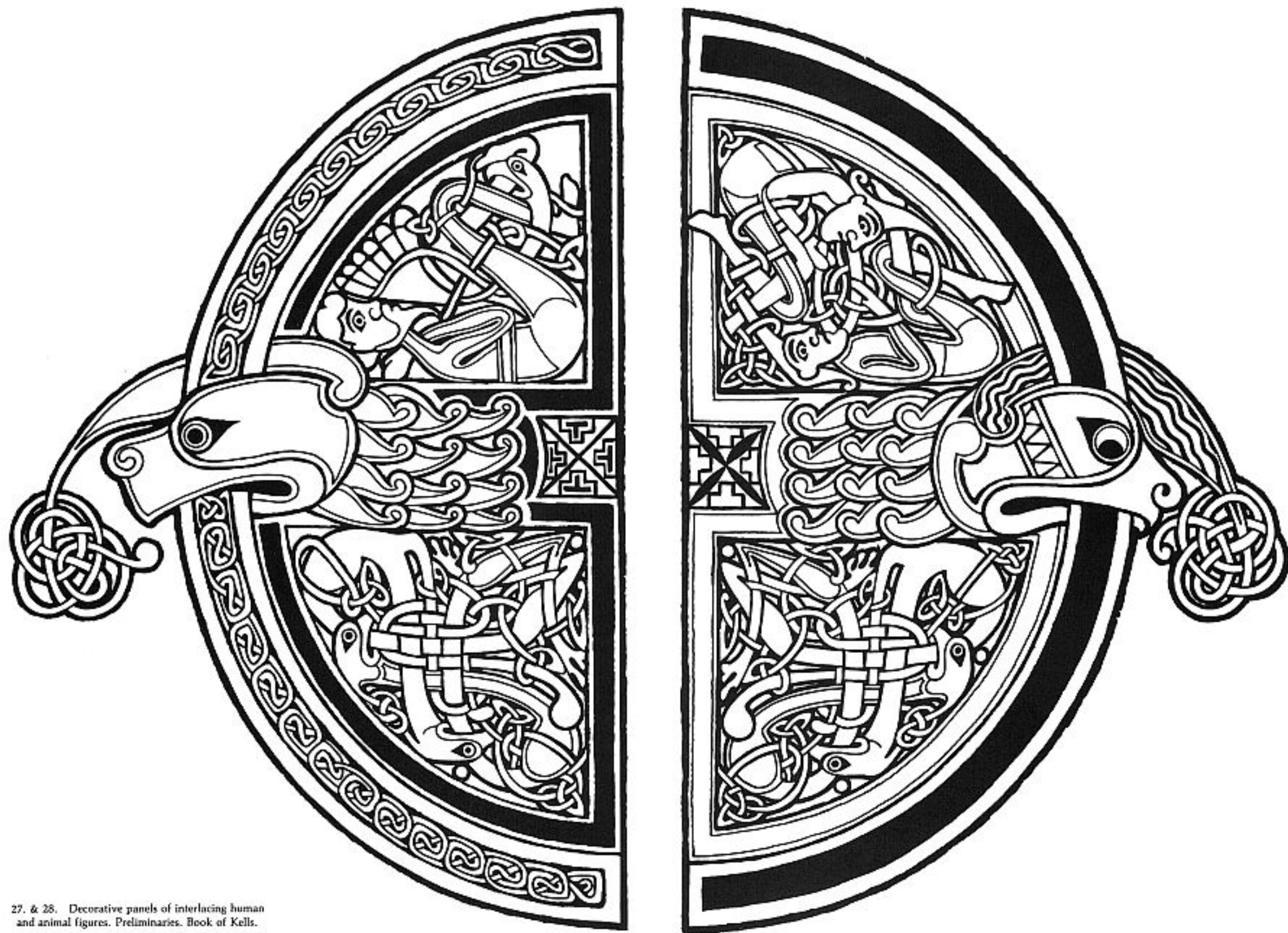
25. Lion of St. Mark in a circle above Ox of St. Luke (left) and Eagle of St. John (right). Gospel of St. Mark. Book of Kells.



26. Eagle of St. John in a circle above Lion of St. Mark (left) and Ox of St. Luke (right). Gospel of St. Mark, Book of Kells.

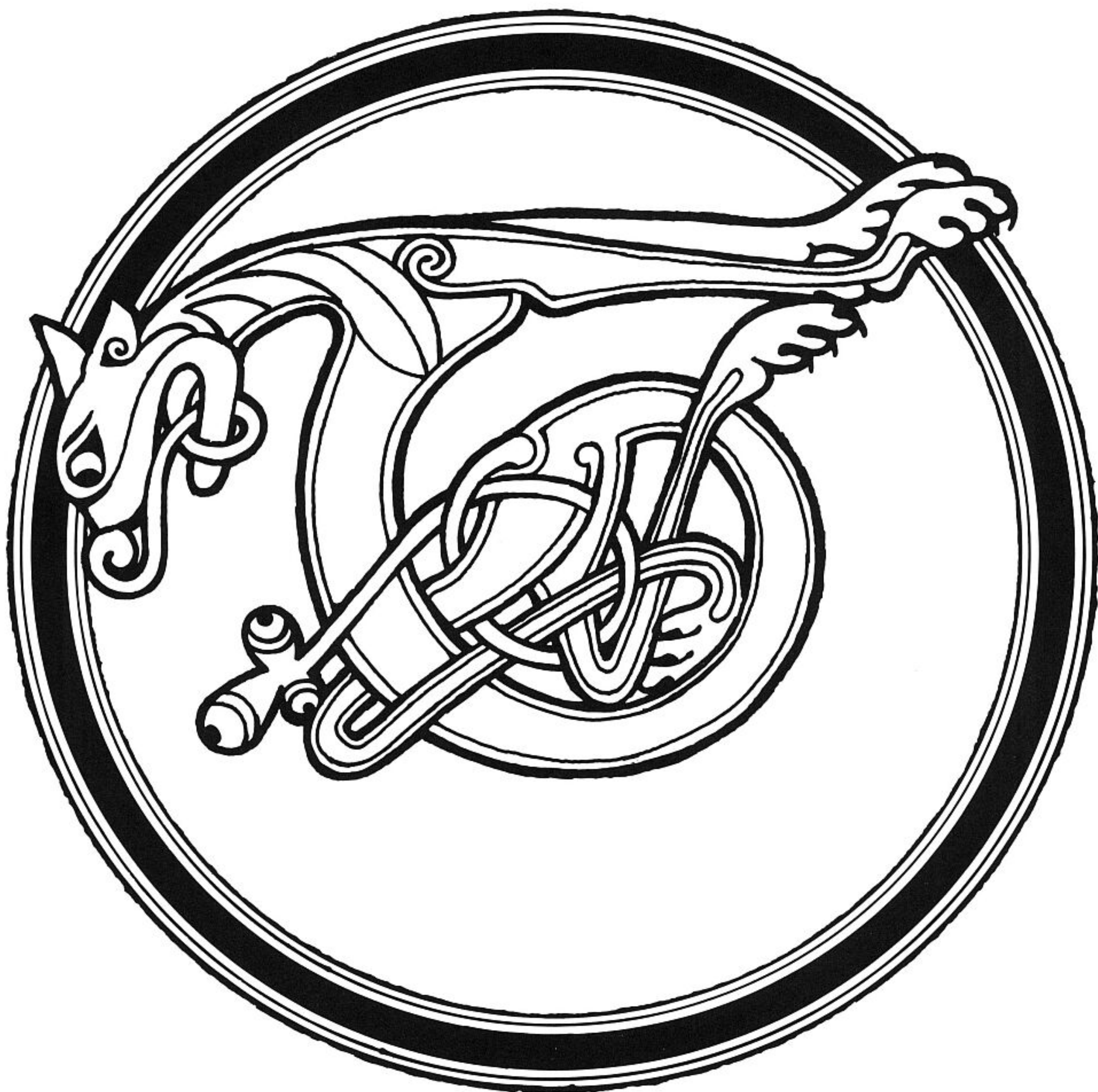


27. & 28. Decorative panels of interlacing human and animal figures. Preliminaries. Book of Kells.

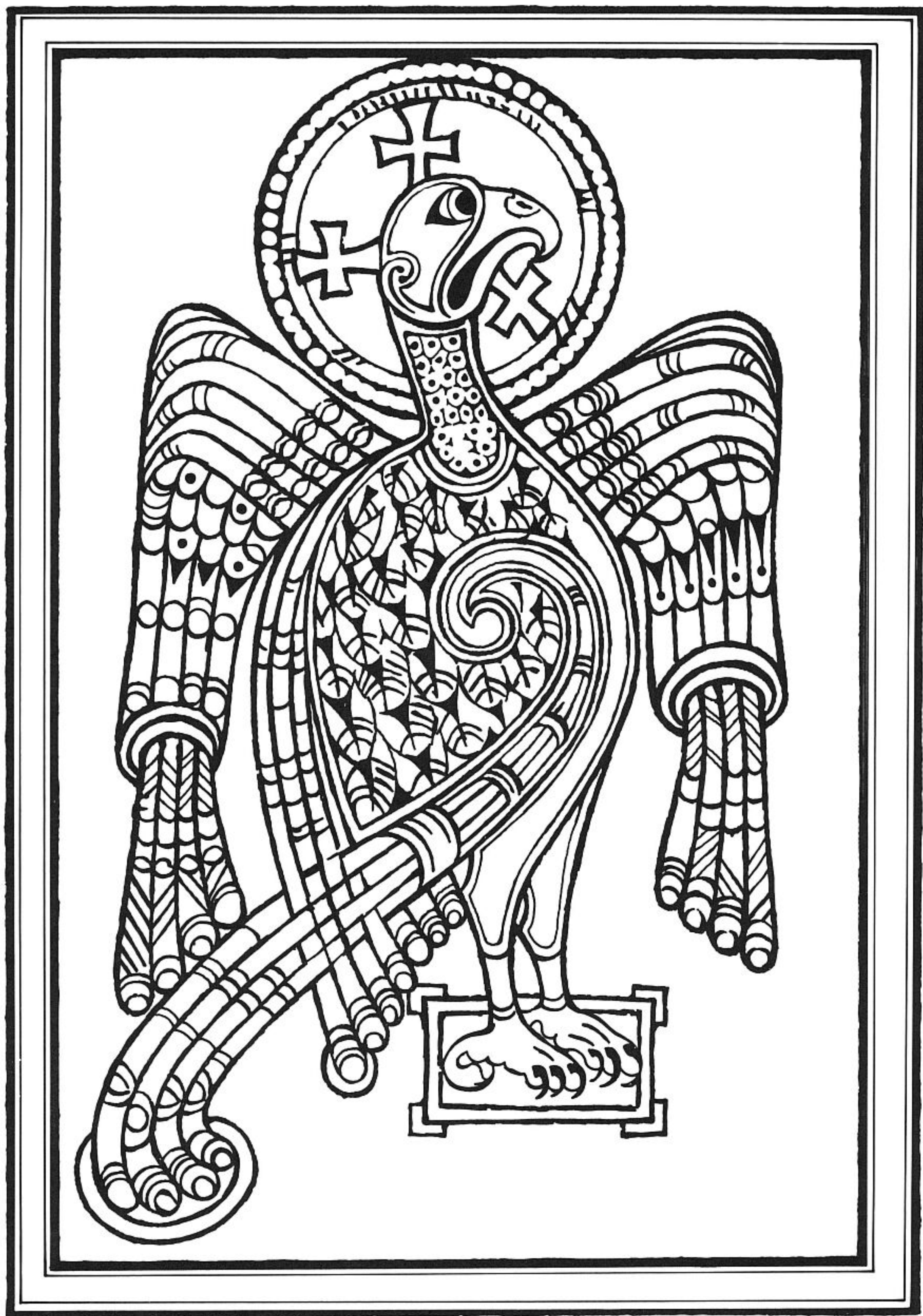


27. & 28. Decorative panels of interlacing human and animal figures. Preliminaries. Book of Kells.







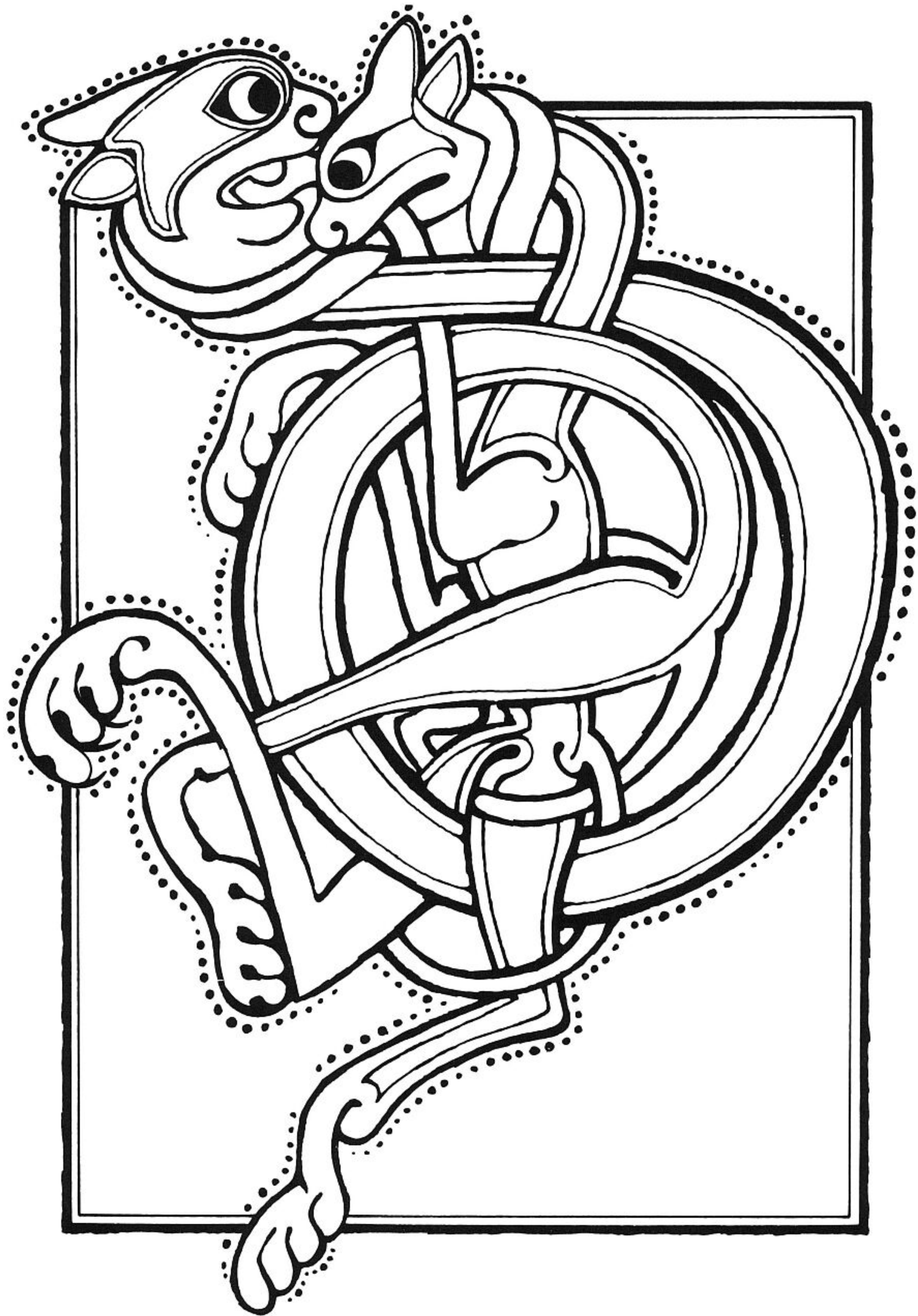


31. Eagle of St. John with halo and crosses. Gospel of St. Matthew. Book of Kells.



32. Ox of St. Luke with halo and cross. Gospel of St. Matthew. Book of Kells.





34. Decorative word-opening DI in the form of two fighting beasts. Gospel of St. Luke.
Book of Kells.



35. Decorative letters of intertwined serpents, birds and beasts forming the Latin word ITA (line 2) and the AI of "ait" (line 5). Gospel of St. Luke. Book of Kells.



36. The Man, symbol of St. Matthew. Gospel of St. Mark. Book of Kells.



37. The Arrest of Christ. The verse in the panel above Christ's head reads "Et ymno dicto exierunt in montem Oliueti," meaning "And after reciting a hymn, they went out to Mount Olivet," from Matthew 26:30. Book of Kells.





ED SIBBETT, JR.
CELTIC DESIGN
 COLORING BOOK

The designs in Celtic illuminated manuscripts represent a distinctive fusion of native Irish, Germanic and Near Eastern motifs. Graphic artist Ed Sibbett has brilliantly captured the intricacy and beauty of this original art tradition in 37 drawings based on illustrations in the Book of Durrow, the Gospels of St. Willibrord, and the illustrious Book of Kells. Among the motifs are the characteristic Celtic interlacings, geometric-animal combinations, and decorative initials, plus powerful ornaments and symbolic abstractions of animals and people. A portrait of St. Matthew appears as a center spread, not backed up, that may be taken out and framed. Captions identify the source of each picture and explain the iconography.

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